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Magic made Easy :

BY WHICH A PERSON MAY ACQUIRE THE

ART OF CONJURATION.

ALSO CONTAINING

HOW TO PERFORM CLAIRVOYANCE,

AS EXHIBITED BY THE CELEBRATED
CLAIRVOYANT LADY;

AND

How to be a Ventriloquist.

BY

DAVID PRINCE MILLER,

AUTHOR OF

"The Life of a Showman."

LONDON :

PHENIX PRINTING WORKS, 74, MORTIMER STREET,
CAVENDISH SQUARE.

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[D. P. Miller having written some papers on the Art of Conjuring for the "Field," or Gentlemen's Newspaper, avails himself of the kind introduction of the Editor of that Journal.]

THE CONJUROR.

No. 1.

BY DAVID PRINCE MILLER.

IN introducing the author of these papers to the readers of **THE FIELD**, a few words are, perhaps, necessary to explain who and what Mr. David Prince Miller is. He is, and has been all his life, a conjuror. Those who have read his most amusing and instructive account of his own life and adventures, "The Life of a Showman," will not need to be told that he had opportunities of becoming acquainted with the peculiarities of an itinerant life such as have fallen to the lot of few. To those who have not, we can only recommend an early perusal of that unpretending and pleasant little book, feeling assured that they will thank us for having introduced them to some hours of amusement which cannot but leave instruction behind.

Mr. Miller's life has been a varied one, and offers a remarkable illustration of the ups and downs of human fortune. Born of respectable parents, he had the misfortune, when very young, to run away from home, and take up a wandering life. Though a wanderer, however, it is much to his credit that his honour and honesty have remained unstained, and upon more than one occasion he has had to pay the penalty which an honest man incurs when he takes upon himself the exposure of roguery.

Since then Mr. Miller has "in his time played many parts," His fortunes at one time reached so high a point that he owned a theatre in Glasgow, and did a very good business in it, engaging Mr. Macready and all the available talent upon the stage, and fulfilling all his engagements with the utmost honour and credit. One night, however, fire made short work of the toil of years, and as theatres are most uninsurable property Mr. Miller was once more left with scarcely enough to stock a travelling show-van. From that time till now his career has been one of patient industry and toil. He is now busily employed in the manufacture of marionettes, in which he is very clever, and we can assure such of our readers as are given to the philanthropic amusement of entertaining young people, that they could scarcely do a wiser thing than expend a crown upon one of Mr. Miller's marionettes and in taking a lesson how to use it. He is at this time also very hard at work at Drury lane Theatre, arranging and preparing a whole army of these little figures for the coming Christmas pantomime. In addition to this

Mr. Miller is a very accomplished performer of the art of sleight-of-hand; indeed, we do not think that any of the wizards or conjurers who are much better known to the public can excel him in this respect. This accomplishment he uses in two ways; for the amusement of those juvenile parties which for a moderate consideration he is always willing to attend, and for the instruction of those who are desirous of having lessons in the art.

Having been a professional exhibitor for many years I have gathered up a store of information which is now submitted to the aspirant who would be a conjurer. It is not promised that all the experiments shall be new, but how to perform them shall be so explained that it shall be understood by the reader. The greatest puzzle I have ever encountered in all conjuring books is, to understand the very complicated instructions given. In fact, those produced by professional exhibitors seem to wear an aspect of mystery, as if they were only made to sell, and not to teach. To the best of my ability, and with as much honesty of intention as a conjurer can be supposed to have, I shall endeavour to steer clear of such a fault.

—o—

HOW TO SWALLOW A KNIFE.

This is by no means a new trick, but it is a very good one, and, if cleverly performed, a very effective one. "You will regret to hear, ladies and gentlemen," says the conjurer, "that I am indisposed. My physician has prescribed rather a novel remedy for restoring me to convalescence; he has ordered that I shall swallow a dinner-knife every day for three weeks, and then, he says, I shall never be ill again. This is a very sharp one (feeling its edge); I must wrap it up in paper for fear it should hurt me. There, you see, I have swallowed the knife (smacking your lips), and really feel much better." To perform this trick, wrap the blade of the knife in paper, and grasp the handle with the two fists, one above the other; draw it off the table, and directly the knife gets to the edge of the table let it fall into your hat, which you have previously placed between your feet. Let there be a handkerchief placed in your hat to prevent the knife being heard when it falls. The paper still wears the shape of the knife sticking up above your hands, and you are supposed to grasp the handle; put the paper into your mouth (which is supposed to contain the blade of the knife), and seem to push the blade down your throat, and afterwards the handle; give two or three smacks of the lips, make a wry face, and call for a glass of wine as if to wash it down.

VENTRILOQUISM.

It is necessary that the would-be ventriloquist should possess sound lungs, a good falsetto voice, and be a clever mimic, with these qualifications, and some practice, the art is easily acquired; some persons suppose (which is a very absurd idea) that the ventriloquist throws his voice to a distance—this is a delusion. The performer by modulating his voice causes it to appear as if it comes from a distance, at the same time by the action of the body, the delusion is favoured, for instance, when holding supposed converse with an imaginary being above—hold the head back and look upwards—'tis an easy matter to speak without the action of the lips. Most people have some peculiar knack of imitating something—knife grinding, sawing, and planing wood—drawing coaks, emptying bottles, &c., &c. All or any part of these peculiarities may be advantageously brought in—in a ventriloquial exhibition.

It would much advance the pupil were he to attend a public performance on ventriloquism,—much may be learnt by so doing.

THE ETHIOPIAN SHOWER BATH.

"This bottle," says the performer, "contains magic water from the river Styx. Now, sir, hold this bottle on your head. There sir, stand in the position in which I shall place you. A little more to the right,—that will do. You tremble, sir; don't be alarmed, I will not harm you. Be so kind as to place your hand upon the cork of the bottle, and when I request you to draw the cork, do so—(and that you must do)—draw the cork I mean—without removing the bottle from the top of your head, or you will spoil the trick."

When the unlucky assistant takes the cork out of the bottle, the water gives him a shower bath that is more cooling than pleasant. It runs down his face and clothes, and causes much laughter. The bottle is made of tin, and punched full of small holes. While the cork is firmly fixed in the bottle, it is air-tight, and the water cannot escape; but directly the cork is removed, as a natural consequence, the water runs out.

DOBLER'S CELEBRATED TRICK OF LIGHTING ONE HUNDRED CANDLES BY A PISTOL SHOT.

In the first instance, the wicks of the candles are penetrated through by a continuation length of very fine wire, so as to connect every candle together. Next the top of the wick is dipped in turpentine; afterwards (with the point of a penknife) a small piece of phosphorus is inserted into each wick, just touching the wire. The wire is attached to a galvanic battery, and at the instant you wish the candles to light, a confederate sets on the battery, and the electric spark ignites the phosphorus; the phosphorus ignites the turpentine, and of course the turpentine the candles. This experiment caused much amusement when exhibited in London.

MESMERISM EXTRAORDINARY.

Obtain an old hat, anoint the crown with soot and grease; thrust a pin up to its head through the crown; invite two or three to compete, the trial of skill being who can pull the pin out of the hat with their teeth, this is almost impossible to accomplish. Much laughter will be caused by the holder of the anointed hat, as during his efforts to extract the pin with his teeth, he will daub his face over most beautifully with the black ointment. Lest it cause annoyance, let the victim be a good tempered fellow, who can both give and take a joke.

TO MAKE HALF-CROWNS DANCE.

Bore a hole in two half-crowns; place them upon the table, having, in the first instance, attached two horsehairs to them (white hairs are the best, as they cannot be so easily seen as other colours). These must be placed in such a position that they cannot be seen by the audience. You then request the loan of several pieces of money. These are placed in a glass, taking care also, at the same time, to put in the glass among the rest your two prepared half-crowns. The other ends of the horsehairs must be conveyed to a confederate, who is out of sight. The conjuror tells the audience that he is capable of endowing the money with speech. The cash contained in the glass, says he, can positively answer questions. When it would say "Yes," it dances in the glass, and when it would answer "No," it remains motionless. Observe:—"What do you do when you mean yes?" [The confederate jolts the hair, and the money jumps about.] When you wish to be understood as No, you remain silent—do you? [Money jumps again.] It can tell fortunes. "Is this lady married?"—[Money remains silent.] "Does she wish to be married?"—[The half-crowns jump about, signifying "Yes." The conjuror then enquires if the lady will ever be a wife? how long first? will the husband be rich or poor? how many children? how many boys?—girls? how many sweethearts?—

and any other nonsense that may occur to the interrogator. After the trick is over, the money is requested to jump out of the glass ; it does so by the confederate giving the hair a sharp jolt. Empty the rest of the coin from the glass to the table, and return it to the owners, leaving the coins attached to the hair on the table.

THE FIRE KING.

This is rather a dangerous experiment ; I should not advise a trial, although my friend Mr. Merryman used to say it was nice and made him warm and comfortable. It is accomplished thus :—Tease out some hemp, and place it on a plate, and then sprinkle a supply of pounded rosin ; set fire to it, and then with a knife and fork commence your meal. Take a fork-full of fire, place it in your mouth (taking care not to let it touch the mouth or lips), and breath hard upon it when in the mouth ; this puts the flame out ; close the teeth, and commence chewing. The rosin and hemp can be chewed into a very small substance, and can be dispensed with after the meal ; and rinsing the mouth will also be desirable. This is the correct style in which all fire-eaters perform the trick ; but it is so unpleasant and nauseous a trick that those who perform it once will not try the same experiment again. It was, however, one of the favourite tricks of the Jack Pudding, and then he would produce from the mouth ribbons and pins. To perform this, place about half an ounce of pins in a piece of soft paper, then wind round several lengths of various coloured ribbons, making a ball about the size of a small apple, say half an inch in diameter ; get some cotton wadding, burn a piece linen rag black, inquire of your grand-mamma how they used to make tinder, put a light to the tinder (it will not flame but smoulder), then wind round it, not too tight, a piece of cotton wool. You now have your cotton wool, tinder, and ball of ribbons and pins prepared ; take a large handful of wool and pretend to eat it, biting at it as a horse would hay, and feeding yourself with both hands, having a bundle of wool in each ; chew the wool into small hard substances, and, as you feed yourself with a handful of wool, push out the hard chewed lumps with your tongue ; when you think you have eaten enough then put in your mouth the piece of wool containing the lighted and smouldering tinder, which must be concealed in the hand, commencing blowing hard, and sparks and smoke will be emitted from your mouth ; when satisfied with blowing sparks, then slip in your ribbon, pull it out yard by yard ; after exhausting the ribbons spit out the pins.

CARD TRICKS.

To perform card tricks effectively it is necessary to know how to make the pass, and to change the cards—a dexterous movement, which is the key to all sleight-of-hand card tricks. As to attempt instruction here, it would be useless. I would advise all who aspire to astonish the natives with card tricks to take a lesson from myself or any other conjuror, who ought not to charge more than half a sovereign for such instruction. We will suppose the amateur has learned how to make the pass, force, change, &c. He allows a person to draw a card—they return it to the pack. A second person selects a card—a third, fourth, fifth, and sixth are drawn from the pack. “Is that your card, sir?” “No.” “Is it yours sir?” “No.” “Is it yours?” “No.” And in like manner it is shown to all who drew cards, all of whom deny that it is their card. The conjuror throws the card upon the table, face downwards, appears perplexed, and inquires, “Are you sure, gentlemen, that none of you drew this card? I shall try again. Now, sir, is it yours?” “Yes.” “Is it yours?” “Yes.” “Yours.” “Yes.” And so on to all who drew the card, who now all acknowledge it to be right. The mode of operation is as follows : A card is drawn, placed in the pack ; the performer immediately slips the cards, the one drawn on the top ; requests a second person to draw, slips the card from the centre forces it, and the second drawer takes the same card as the first person did ; goes to a third person, repeats the slipping business, and he takes the same card as was drawn by the other two. In the same manner proceed with the others, and make them by forcing the cards all draw alike ; only present the cards to persons sitting far enough apart as not to

be able to see each other's cards. In the first place, when you make the inquiry, "Is this your card?" you purposely show a wrong one; then make the change, and show your card to the first answer who replies, "Yes." The conjuror says, "No, it is not; it is yours;" change again, "It's yours;" change again, "Yours;" again change, "Tis yours;" and so on until he has shown the card to all who drew them. This trick appears very wonderful, as the audience suppose the card is changed every time; whereas it is the same card all of them drew—they all drew alike, and therefore require no changing.

Cut out of black paper the ace of clubs; wet it with your tongue and affix it over the ace of diamonds; give it to a person to hold, and slip the club off with your finger; this changes the ace of clubs to the ace of diamonds.

Request a person to draw a card; he replaces it in the pack; shuffle them (take care always to shuffle the cards so that the card drawn is uppermost); have a small piece of butter at hand, and, unperceived, stick it on the top card (the card that was drawn from the pack) throw the whole pack with some force up to the ceiling, and the card will stick to the ceiling; this being the one drawn from the pack, causes some astonishment.

HOW TO PERFORM CLAIRVOYANCE,

As exhibited by the celebrated Mysterious Lady.

In the first place, study the following:—

No. 1. What is it?		7. What do you think?
2. Do you know?		8. What do you say?
3. Can you tell me?		9. The name, date, or number?
4. Can you tell us?		10. Tell the lady or gentleman.
5. Will you tell me?		
6. Will you tell us?		
Well.	Now.	Come.
10.	20.	30.
Well, Miss.	Now Miss.	Come Miss.
40.	50.	60.

By the above rule, questions may be asked in seventy different ways, and the number may be extended to any amount.

1. A Watch.	11. Tobacco Box.
2. Watch Guard.	12. Tobacco Pipe.
3. Seal.	13. Cigar.
4. Ring.	14. Cigar Case.
5. Key.	15. Snuff Box.
6. Bunch of Keys.	16. Knife.
7. Pencil.	17. Walking Stick.
8. Pencil Case.	18. A Rule.
9. Tooth Pick.	19. Umbrella.
10. Piece of Tobacco.	20. A Button.

The questioner would say to the clairvoyant (*who sits in a chair pretending to sleep and blindfolded*), "Can you tell us what this is?" The answer would be No. 4—"A Ring." "Well, can you tell me what this is?" Answer No. 13—"A Cigar." "Come, miss (which signifies 60), tell the ladies and gentlemen what this is? (which signifies 10—60 and 10 are 70.)" The answer would be No. 70 article, according to the arrangements adopted in list of articles by the questioner and clairvoyante.

COINS.

1. A Sovereign.	7. Sixpence.
2. Half-sovereign.	8. Fourpenny Piece.
3. Crown Piece.	9. Threepenny Piece.
4. Half-a-crown.	10. A Penny.
5. Florin.	11. H Half-penny.
6. Shilling.	12. Farthing.

Question No. 1.—What is the value of this? Answer No. 1.—
A Sovereign.

REIGNS.

- | | | |
|----------------|--|--------------------|
| 1. George 3rd. | | 3. William 4th. |
| 2. George 4th. | | 4. Queen Victoria. |

Question.—Do you know whose reign this was coined in?

Answer.—No. 2—George 4th.

Question.—Now can you tell me the date?

Answer—1823.

Every lady knows that the present coin current was coined in the present century, and *now* can you tell me—signifying 23. The answer would be 1823. Supposing the date to be 1848, the questioner would say—well, miss, what do you say is the date.

COUNTRIES.

- | | | |
|--------------|--|----------------------|
| 1. England. | | 11. America. |
| 2. Ireland. | | 12. California. |
| 3. Scotland. | | 13. Canada. |
| 4. Wales. | | 14. Australia. |
| 5. France. | | 15. Africa. |
| 6. Spain. | | 16. China. |
| 7. Portugal. | | 17. Switzerland. |
| 8. Russia. | | 18. Italy. |
| 9. Prussia. | | 19. Germany. |
| 10. Belgium. | | 20. Jersey, &c., &c. |

Question—*Well*, tell the gentleman, where he is a native of.

Answer, No. 20—Jersey.

TRADES AND PROFESSIONS.

- | | | |
|--------------|--|---------------------------|
| 1. Sailor. | | 8. Architect. |
| 2. Soldier. | | 9. Policeman. |
| 3. Surveyor. | | 10. Railway Guard. |
| 4. Surgeon. | | 11. Railway Engine Driver |
| 5. Minister. | | 12. Railway Porter. |
| 6. Lawyer. | | 13. Clerk. |
| 7. Artist. | | 14. Draper. |

Question—*Well*, can you tell me what this person is?

Answer, No. 13—A Clerk.

TOWNS.

- | | | |
|----------------|--|------------------|
| 1. London. | | 9. Bristol. |
| 2. Liverpool. | | 10. Lynn. |
| 3. Glasgow. | | 11. Southampton. |
| 4. Dublin. | | 12. Aberdeen. |
| 5. Cork. | | 13. Dundee. |
| 6. Belfast | | 14. Portsmouth. |
| 7. Waterford | | 15. Plymouth. |
| 8. Londonderry | | 16. Chatham. |

Question—*Well*, will you tell me what town this gentleman is a native of?

Answer—No. 15, Plymouth.

If not understood at the first reading, please try again, a fund of amusement may be derived from the above.

The following are Instructions for performing the Six Tricks, for which the Apparatus will be found in the Cabinet.

THE MYSTERIOUS WEDDING RING.

The conjuror should always assume, when performing tricks, a burlesque style. After pompously turning up the sleeves of his coat, he enquires, "Will any lady lend me, for a few moments, her wedding ring." *The ladies hesitate.* "I always find a difficulty," continues the conjuror, "in borrowing a lady's wedding ring: The ladies who possess them are averse to lend so precious a treasure, and the ladies who have them not, sigh and wish they had them to lend.

"Thank you, madam. Now for my wonderful conjuring experiment. Please to examine the ring." *After the audience have done so, spread a silk handkerchief upon the table.* The lady's ring placed in centre of handkerchief, you then having the trick ring concealed between the finger and thumb, pick up the lady's ring. Pinching up, and picking up at the same time the centre of the handkerchief, the corners of which must be suffered to hang down, concealing the hand and arm to the elbow; while the hand is concealed by the handkerchief, endeavour to change the lady's ring for the split or trick ring. You then present the handkerchief and ring to some person to hold; they holding the ring and handkerchief between the finger and the thumb of the left hand, the conjuror then withdraws his hand from the inside of handkerchief bringing out the real ring and concealing it, leaving the trick one which the audience suppose to be the reality; desire then your assistant to grasp the folds of the handkerchief with his right hand—to hold it tight. Notwithstanding his doing so, you have the power to extract the ring, the assistant having grasped or clutched the handkerchief with his fist, leaves loose of the ring he held between his finger and thumb. You present to him a hat, which he holds with his left hand over your two hands, concealing entirely the operation of removing the ring, which is accomplished by piercing one of the pointed ends through the handkerchief, and gradually turning the ring round until it entirely leaves it. This trick causes some astonishment, and is easily done with a little practice. The hole made in the handkerchief cannot be observed, being merely a pin-hole and closes up again. Of course, the trick ring is exchanged for the real one before returning it.

THE ANIMATED COIN.

Upon the long piece of cord you will find in the packet a black hair, a pin, and a piece of wax. The wax is stuck on the card and is affixed to the end of the hair. First take the wax off the card, and then carefully wind off the hair and pull the pin out of the card; fix the pin to the bottom of your vest; the small piece of wax stick to your lowermost vest button. Thus prepared, you request the loan of a sixpence. While your friend is taking the sixpence from his purse, get the piece of wax between your finger and thumb; there is no occasion to look for it—you know where it is stuck on the bottom of your vest, you can easily feel it and take it off. After receiving the sixpence, examine it as it to ascertain its being a good one; stick on the wax and throw the sixpence on the table; move your body from the table, and of course the sixpence will follow, as the hair pulls it along. Hold a glass of wine at the edge of the table, invite the sixpence to walk into the glass, out again, &c. All this can be easily done with a little practice, and is a most amusing experiment. Should you break the hair, a lady can supply you with another.

THE MAGIC CRUCIBLE.

A square of folded paper will be found in the package. This, it will be seen, is double; scrape a little pewter, about as much as would make a sixpence, and place it in the folds of one side of the paper, (your audience is

not to know it is a double paper) open the empty side, and borrow a sixpence; place it in the empty paper and fold it up. "Behold!" says the conjurer, "I, with the aid of the magic crucible, will melt your sixpence," *at the same time the performer flourishes the paper in the air, and turns it while so doing*; which, when opened, contains the scraped pewter, which the conjurer declares to be the melted sixpence; another flourish in the air and turn the paper, the sixpence is restored. An examination of the paper will assist the experiment.

THE VULNERABLE TABLE.

A piece of coin will be found with string attached to it, and at the end of the string a hooked pin; this can easily be hooked unto the centre of a handkerchief. First borrow a handkerchief, and then, unperceived, endeavour to hook on the coin and string; hold the handkerchief where the coin is hooked and suspended towards yourself, so as to conceal it, then take the sixpence borrowed and seem to put it under the handkerchief, at the same time placing the suspended sixpence in the handkerchief, so that the shape of it may be seen by the audience; then spread the four corners of the handkerchief over a drinking glass. request some person to hold the sixpence and handkerchief between his finger and thumb, and to drop the coin into the glass. When you desire him to do so hold another glass under the table,—“Now, Sir, let the sixpence fall in the glass.” The sound is heard in the glass on table; immediately afterwards let the marked sixpence fall in the glass under the table—it will thus appear as if the sixpence had gone through the table—pull the handkerchief off the table glass, the string pulls out the coin, and the glass is empty.

THE VANISHING GOLDEN HOOP.

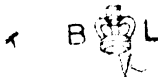
This will be found fastened to a piece of elastic, sew the end of the elastic seven or eight inches up the coat sleeve of the right arm, when the coat is on 'tis an easy matter to pull the ring down, hold it between the finger and thumb with the back of the hand uppermost, so that the elastic cannot be seen. “Hold this,” say to some person, at the same time presenting the ring; when he presents his hand to receive it the conjurer looses his hold, the elastic pulls it up your sleeve. It is gone!

THE WALKING CARD.

Request some person to draw a card, which, after examining, they place face downwards on the top of the pack. The conjurer, having the piece of wax between his finger and thumb, in lifting the cards from the table sticks on the wax, shuffles them carefully so as not to break the hair, then spreads them out upon the table with their faces upwards; enquire the name of the card drawn, which, when given, he moves gently from the table, and of course the card walks from the pack, As the hair pulls it along the conjurer allows the card to walk into his hand, and when he throws it on the table, slips the piece of wax off with his finger end.

HOW TO MAKE PUNCH'S CALL OR SQUEAKER.

Cut two pieces of tin, half-an-inch in width, and three-quarters-of-an-inch in length; wrap round them, the long way of the tin, a piece of ribbon, not quite half-inch wide; put one layer of the ribbon between the pieces of tin; tie the ribbon on after wrapping it round the tin with thread; dip this instrument in water, place it in your mouth, and speak through it as strong as you can. A little practice will soon perfect you in Punch's merry roo ti too.



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